



newsletter

Volume 13, No. 2, December05/February 06

Upcoming Events

Saturday, January 28, 7:00 p.m.

BCGS Benefit Event Featuring Sharon Wayne and the Back Bay Guitar Trio. Hale Chapel, First and Second Church of Boston, 66 Marlborough Street. All proceeds from the auction and ticket sales from this event will benefit the Boston Classical Guitar Society.

Sunday, February 12, 3:00 p.m.

Berit Strong performs as soloist with the Wellesley Symphony Orchestra, Max Hobart conducting Joaquin Rodrigo's Masterpiece "Concierto de Aranjuez" in all spanish program.

Thursday, February 23, 8:00 p.m.

William Kanengiser performs a solo Classical Guitar concert. Seully Hall, Boston Conservatory.

See Calendar section for details

Contents

BCGS Benefit Event	3
Performers Spotlight	4
Perspectives	5
Calendar	6
Society Speaks	8
The Fourth String	9
Classifieds	10

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Letter to Members



Dear Members,

I'd like to wish you a Happy 2006! Thanks to everyone who has welcomed me to my new position with the BCGS. It's been a wonderful experience getting to know the board members and I want to thank everyone who has helped me as we transition into the new year. I look forward to connecting with more of you in the months ahead and welcome your thoughts and suggestions.

I'm happy to announce a very exciting lineup of events for our new season. We'll kick off the new year with a BCGS benefit concert

event featuring our outgoing Artistic Director, Sharon Wayne (www.sharonwayne.net) along with my ensemble, the Back Bay Guitar Trio (www.backbayguitartrio.com) featuring Steve Marchena and John Mason. The event will take place on Saturday, January 28 at 7 p.m. at the First and Second Church of Boston (www.fsc.org). The recital will include solo, trio, and quartet performances of music by Paulo Bellinati, Leo Brouwer, George Gershwin, Dave Brubeck, and more. In addition to the concert, the BCGS will hold a silent auction. All proceeds from ticket sales and the auction will go to the Boston Classical Guitar Society (see page 3 for more details and to find out how you can contribute to this benefit event!) This will also be the first opportunity for new and renewing members to pick up their free gift from Savarez (choose a premium set of strings, a Savarez T-shirt, or a fingernail repair kit).

Our series will continue in February when William Kanengiser performs a solo recital and a masterclass at the Boston Conservatory. Special thanks go to William Buonocore for co-hosting these events with the BCGS. For more information on Mr. Kanengiser's visit, please read Sharon Wayne's feature article in this issue of the Newsletter. Our 2006 concert series will conclude in April with a special CD release event featuring John Muratore. You'll also find some fantastic events listed in our Calendar section, including performances of the "Concierto de Aranjuez" by members John Muratore and Berit Strong with special discounted rates for BCGS members, and the Hingham Library Concert Series hosted by George Ward.

In addition to the information about New England guitar performances, this issue of the Newsletter also includes the Society Speaks column on the topic of guitar festivals and other guitar related events, and Bob Margo's "Fourth String" article on the subject of guitar transcriptions of Keith Jarrett's famous Koln concert.

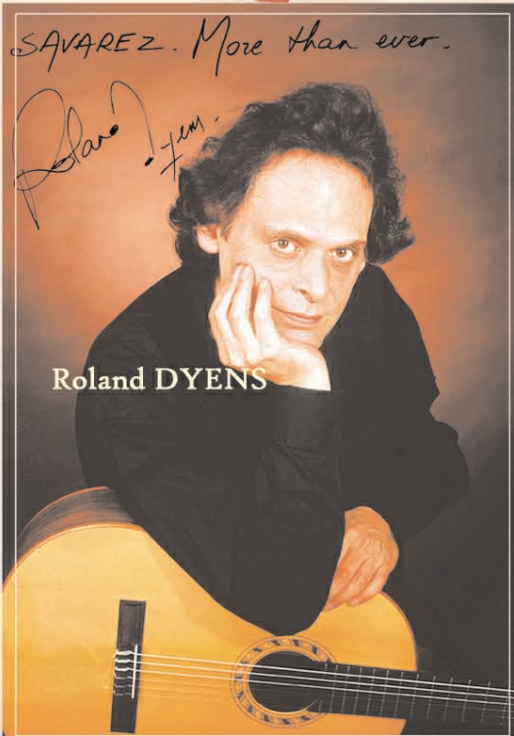
The BCGS is an incredibly vibrant organization and its greatest asset is its members. Our new and renewed memberships have helped to strengthen our group. I look to you and to our future to make the Society even stronger and I see our benefit event as way to begin our journey together. I hope that you can contribute items to our auction or volunteer to assist us with this or future events. Together, I look forward to spreading the awareness of classical guitar in our area.

David Newsam, *Artistic Director*

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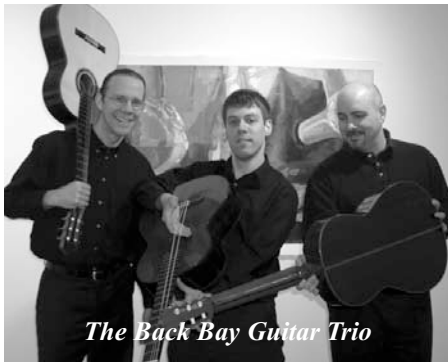
Announcing the January 28th BCGS Benefit Event



Sharon Wayne

A BCGS Benefit Event featuring Sharon Wayne and the Back Bay Guitar Trio (David Newsam, Steve Marchena, John Mason) will be held on **Saturday, January 28 at 7 p.m.** at the Hale Chapel, First and Second Church of Boston, 66 Marlborough Street (Corner of Marlborough and Berkeley Streets). Ticket prices are \$20/\$15 members, seniors, students. Parking is available at the Boston Common Garage. On street metered parking is available on Berkeley

Street or take the Green Line to the Arlington T stop. The event will also feature a silent auction. The auction will include classi-



The Back Bay Guitar Trio

cal guitar strings and accessories, CDs, and concert tickets. If you would like to donate an item to the BCGS for auction, please contact David Newsam (or any members of the BCGS board). If you would like to

volunteer to help with the concert, please email David Newsam at dnewsam@berklee.edu. All proceeds from the auction and ticket sales from this event will benefit the Boston Classical Guitar Society.

Press Release

Author Includes All Bach Classical Guitar Recital at Meet the Author Event



Sacramento CA—Author Joseph C. Mastroianni has added a new twist to book signings. More information here: www.chaconne.us/news_press.html. On tour for a series of Meet the Author events; he will be at the Holiday Inn in Sacramento at Madison, and Date, on Sunday January 8. The program will begin at 3:00 PM. The event will be more than a discussion about his new book, Chaconne the Novel. It will

include an all Bach recital performed by members of the Sacramento Guitar Society, including the Chaconne, to be performed by local guitarist Matthew Grasso. "The music is central to the theme of the novel, and an understanding of the story. "It seems a natural thing to do, and hopefully will be more interesting for the audience," said Mr. Mastroianni. He has also established a fund at the Woburn, MA Public Library, for the purchase of children's books in honor of his recently diseased sister Lois Capua. Mr. Mastroianni noted, "The public library in my home town was my sanctuary as a boy. Now it's pay back time." The book will be available for purchase at the Holiday Inn Event, and will be signed by the author.

The evolution of Chaconne the Novel is as riveting as the narrative of the story. It is a tribute to the author's skill in blending the stories, cultures, and passions of two men who lived centuries apart, but who shared the passion for one monumental piece of music, Johann Sebastian Bach's haunting Chaconne. The culmination of decades of research and twenty years of classical study of the guitar have contributed layers of detail and richness to the writing that embraces the reader and submerges them within the pages to reveal the magic of music and the power of will.

- **Tim Smith D.M.A. Professor of Music Theory, Northern Arizona University** "*Chaconne is really two novels in one, a tale of two lives separated by centuries in time. It is a love story — Milo Damiani's love for life, and the music of J. S. Bach. Joseph Mastroianni's masterpiece rings true, like one who saw it happen.*"

- **Jill Hackett Ed.M., Ph.D., Boston Globe Correspondent, author "I Gotta Crow"** *Witness the lives of two deeply intentional men unfold—through friendships, family, passions, tragedies, and music. What each man allows life to write upon his soul, and the music of his life, becomes a powerful duet across time. A privilege to read."*

- **Darian Bleacher, Santa Barbara Independent** "*Santa Barbara author Joseph Mastroianni artfully weaves a narrative of fictional protagonist Milo Damiani and Baroque composer Johann Sebastian Bach, and the tie that ultimately binds them.*"

(continued on page 11)



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Performer Spotlight

Reflections on William Kanengiser

by Sharon Wayne



As a freshly scrubbed young college freshman I found my way into the guitar program at the University of Southern California, where an almost equally young guitarist had been wowing both the local and international guitar communities with his flawless technique and smooth, clear, and vital interpretation, and had just won himself a coveted faculty position. I had the great fortune to study with this young master at a time when he

was very enthusiastically forging his unique and creative teaching style. Walking into Bill Kanengiser's Performance Class, you never knew what you would find. One day he had six chairs arranged in a row at the front of the classroom and danced around them, pretending to be a thumb moving across the strings, in order to illustrate proper thumb motion. The next he was entertaining the class with generally generous and amazingly accurate impressions of world renowned guitarists. I was frequently astounded when, upon meeting these legendary performers, I found them to speak and act exactly like Bill had. (I have heard that he actually imitated Manuel Barrueco right to his face!) Amidst the riotously funny antics, there was a serious musicianship not to be underplayed. Every week was filled with inspiration as Bill would demonstrate for us with his awesome technique, or spend time in lessons painstakingly fingering every note in a piece so that no musical gesture was without thorough consideration. Opportunities to hear this profoundly talented guitarist abounded as his career as both soloist and member of the Los Angeles Guitar Quartet was beginning to take flight.

Since those early days, Bill Kanengiser has proven himself to the world as a force to be reckoned with. Now recognized as one of America's most brilliant guitarists, William Kanengiser won First Prize of the Concert Artists Guild Competition as well as major international competitions in Toronto and Paris. He has developed a unique repertoire for his instrument, ranging from dazzling arrangements of Mozart, Handel, and Bartók to his innovative excursions into the music of Eastern Europe and the Caribbean. Praised by the Los Angeles Times for his "dizzying execution" and "exceeding vitality and warmth," his debut recording for GSP won an "INDIE" award for Best Classical

Recording, and he records for Sony Classical as a member of the Los Angeles Guitar Quartet.

Mr. Kanengiser has performed in recital and as guest soloist with orchestras in virtually every major American city, ranging from New York City's Carnegie Hall to San Francisco's Herbst Theater, as well as throughout Canada, Europe, and Asia. Through unusual commissions and a creative approach to transcription, he has won recognition for expanding the repertoire beyond the staples of guitar literature. He has performed and recorded works written for him by composers as diverse as Dusan Bogdanovic, Ian Krouse, and Brian Head, and has won consistent praise for his own transcriptions of scores from the traditional repertoire, most notably Mozart's Piano Sonata in A major (featuring the "Rondo Alla Turca"), which he prepared for the Columbia Pictures release, "Crossroads," in which he was Ralph Macchio's guitar double and coach. Mr. Kanengiser also gave the premiere performance of a new concerto by Dusan Bogdanovic at the Guitar Foundation of America conference in Montreal in October 2004.

Mr. Kanengiser's second solo CD, *Echoes from the Old World*, released in 1993, features music of the folk traditions of Eastern Europe and the Middle East. His third CD, *Caribbean Souvenirs*, which appeared in 1996, comprises music from the Caribbean and Mexico. His most recent recording is "Classical Cool," a 2003 GSP release, that comprises a range of works taken from jazz or influenced by jazz styles. The composers include Fred Hand, Dusan Bogdanovic, John Harmon, Matt Dunne, and Andy York. It also includes a set of arrangements of standards, most notably Gene Bertoncini's realization of "My Funny Valentine."

Mr. Kanengiser has also produced two popular instructional videos for Hot Licks, *Effortless Classical Guitar* and *Classical Guitar Mastery*. Elsewhere in the media, Mr. Kanengiser for two years hosted his own weekly radio show on KKGO-FM in Los Angeles. The recipient of two Solo Recitalist Fellowships from the National Endowment for the Arts, he was also chosen as one of Musical America's Outstanding Young Artists.

In addition to his worldwide performances and recordings for Sony Classical and Delos with the Los Angeles Guitar Quartet, Mr. Kanengiser has collaborated with a wide range of important artists, including the Miami String Quartet, flutist Marina Piccinini, pianist Mia Chung, violinist Maria Bachmann, and recorder artist Aldo Abreu.

Born in Orange, New Jersey and now residing in Los Angeles, Mr. Kanengiser studied at the University of Southern California, being named Outstanding Graduate of the School of Music upon the completion of both his Bachelor's and Master's degrees. His principal teachers were Malcolm Hamilton, Pepe

Romero, and James F. Smith. He is now a member of the USC faculty and offers frequent master classes at universities and guitar festivals throughout the world.

On Thursday, February 23 at 8 p.m., Bostonians will be treated to a thrilling performance by Mr. Kanengiser, at Seully Hall, Boston Conservatory in a concert featuring virtuosic classics by Sor, Aguado, and Giuliani, as well as contemporary gems by Head, Hand (no joke!), Rodrigo, and Domeniconi. Those interested in experiencing his exciting teaching style should come to his Master Class the following day, also at Boston Conservatory. Please see the Calendar section for more details. Don't miss these events!

Program

BOSTON CLASSICAL GUITAR SOCIETY

Boston, Massachusetts

Thursday, February 23, 2006 at 8:00 PM

Grand Solo, Op. 14	Fernando Sor (1778-1839)
Elegiac Fantasy, Op. 59	
Fandango, Op. 16	Dionisio Aguado (1784-1849)
Rossiniana No. 6, Op. 124	Mauro Giuliani (1781-1829)

—INTERMISSION—

En los Trigales	Joaquin Rodrigo (1901-1999)
Tiento Antiguo	
Fandango	
Missing Her	Fred Hand (b. 1947)
Sketches for Friends	Brian Head (b. 1964)
<i>Lobster Tale</i>	
<i>November Song</i>	
<i>Brookland Boogie</i>	
Koyunbaba	Carlo Domeniconi (b. 1947)
<i>Moderato</i>	
<i>Mosso</i>	
<i>Cantabile</i>	
<i>Presto</i>	

*William Kanengiser is represented by BesenArts LLC
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William Kanengiser records for GSP

Perspectives

Everyone Wants to Sing

By Jeffry Steele

Everyone wants to sing. While many make excuses (“You don’t want to hear my voice” etc.), I believe that everyone not actively involved in singing wishes to become so. It is inherently human to seek expression through the singing voice, the one instrument none of us need to purchase.

While playing classical guitar has many rewards, it is generally an insular experience. So is guitar teaching. When I moved from Boston to Turners Falls, in 1990, I had to give up many guitar students, only to find that such a clientele was difficult to duplicate in Massachusetts’ poorest county. Thus I began teaching elementary school music, and found new joy and community through singing with children. I approached the task as a Pete-Seeger-style troubadour, inspiring enthusiasm but not aspiring to a truly choral sound. To be honest, I had not progressed enough in my own vocal training to support genuine vocal training of my students.

Living north of Boston this past decade, I have found myself on-and-off in K-8 classrooms. It was not until being hired by the Metropolitan Opera Guild as an “Urban Voices Choral Director,” however, did I realize that however fun community singing can be, people’s enjoyment of their own voice depends on their learning to use it properly. We Urban Voices teachers are a network of free-lancers placed in (mostly public) schools, many of the latter having lost their regular music teacher due to budget cuts. We are not meant to take the place of such teachers but, rather, work with the homeroom teacher in developing a successful classroom singing routine that both relates to curricular topics and prepares children for life-long participation in choral singing. We have professional development meetings with our area coordinator to learn skills and exchange ideas amongst ourselves. The homeroom teachers we work with are also prepared by a workshop with our program coordinator.

While tooling up for my next U.V. placement (Fridays in Lynn), I decided it was time to revive my own vocal studies and struck up a barter with a professional vocalist — who just so happens to be the mother of one of my guitar students. The progress I have made with her directly enhances my work with the children in Lynn, filling me with a new sense of mission. While the MOG does not offer benefits, the choral experience participating teachers get can lead to a job that does. (Just try finding a guitar teaching job with benefits!) We each have a unique voice; never underestimate the satisfaction yours can bring you!



Calendar

Performance Parties

No parties currently scheduled, check bostonguitar.org for newly scheduled performance parties.

*For information about hosting a performance party, contact
Larry Spencer (lspencer777@hotmail.com).*

BCGS Open Board Meetings

Wednesday, January 4, 7:00 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington. 781-862-7878 x25

Wednesday, February 1, 7:00 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington. 781-862-7878 x25

Wednesday, March 1, 7:00 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington. 781-862-7878 x25

*BCGS Board Meetings are open to the public.
All are welcome to attend.*

BCGS Sponsored Events

Sunday, January 8, 3:30 p.m.

Sharon Wayne and Jennifer Schiller, guitar and violin duo, in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Admission is free.

Saturday, January 28, 7:00 p.m.

BCGS Benefit Event Featuring Sharon Wayne and the Back Bay Guitar Trio (David Newsam, Steve Marchena, John Mason). \$20/\$15 members, seniors, students. Hale Chapel, First and Second Church of Boston, 66 Marlborough Street. All proceeds from the auction and ticket sales from this event will benefit the Boston Classical Guitar Society.

Sunday, February 12, 3:30 p.m.

Jouissance, early music ensemble, in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Admission is free.

Thursday, February 16, 7:30 p.m.

Larry Spencer presents a concert to benefit Caritas Academy. The program will include Weissiana by Rosetta, Suite de Homenagens by Fenicio, Selected Preludes by Ponce,

Jugueteando by Morel, and more. First Federated Church of Hudson, 200 Central Street, Hudson, MA. A donation of \$8 is suggested.

Thursday, February 23, 8:00 p.m.

William Kanengiser performs a solo Classical Guitar concert. Seully Hall, Boston Conservatory. Tickets are \$20; \$15 for BCGS members, students and seniors.

Friday, February 24, 1:00 p.m. to 3:00 p.m.

William Kanengiser gives a masterclass at Seully Hall, Boston Conservatory. Performance slots are by invitation. Auditing is free and open to the public.

Sunday, March 12, 3:30 p.m.

Steve Marchena in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Admission is free.

Sunday, April 9, 3:30 p.m.

The Back Bay Guitar Trio in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Admission is free.

BCGS Discounted Events

Sunday, February 12, 3:00 p.m.

Berit performs as soloist with the Wellesley Symphony Orchestra, Max Hobart conducting Joaquin Rodrigo's Masterpiece "Concierto de Aranjuez" in all spanish program; works by Arriaga, "Intermezzo from Goyescas" by Granados, "Espana" by Chabrier, and capriccio espagnol by Rimsky-Korsakov. Boston Classical Guitar Society Members receive a \$2 discount to all tix. Admission is \$18/\$14 for student and seniors. Info. (781) 235-3584, credit card orders (781) 235-0515. www.wellesleysymphony.org.

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🎵 New England Area Events

Saturday, December 31, 6:00 p.m. and 7:00 p.m.

Jeffrey Hamilton Steele performs a New Year's Eve Bach Recital as part of News Year's Rockport Eve. The performance will feature Jeffry's new transcription of Bach's Suite for Lute, BWV 996. Methodist Church, 36 Broadway, Rockport, MA. Tickets, if purchased before 12/31/05, are \$12 for adults, \$6 for children 12 and under, and free for children 3 and under. On 12/31/05 they go up \$1 to \$13 and \$7.

Thursday, January 26, 7:00 p.m.

Aaron Larget-Caplan gives the world premiere of *Whatever You Want Me To Be* by Kurt Erickson for solo guitar as part of The New Gallery Concert Series at The Community Music Center of Boston (CMCB), 34 Warren Avenue, Boston. Tickets: \$7 Adults, \$5 Students, Seniors, CMCB community FREE. (617) 482-7494, www.newgalleryconcertseries.org.

Sunday, January 29, 4:00 p.m.

Aaron Larget-Caplan performs a one hour solo recital including new works by Kurt Erickson and Kevin Siegfried, and works by Barrios, Brouwer, and F. M. Torroba. Adult Reading Room, Amherst Town Library, 14 Main St, Amherst, NH. Tickets: FREE, please sign up by phone, email, or www.amherst.lib.nh.us, Ruslyn Vear: rvear@amherst.lib.nh.us, (603) 673-2288.

Sunday, January 29, 7:00 p.m.

Michael Nicolella (www.nicolella.com) plays works for classical guitar by Bach, Henze, Piazzolla and Nicolella, and music for electric guitar by Reich, Rogers, Ter Veldhuis and Hendrix. For more info visit www.zeitgeist-gallery.org or call 617-876-6060. Zeitgeist Gallery, 1353 Cambridge Street in Inman Square, Cambridge, MA. Suggested donation: \$10.

Tuesday, January 31, 12:15 p.m.

Michael Nicolella (www.nicolella.com) performs a lunch-time concert at King's Chapel at the corner of School and Tremont Streets, featuring works for classical guitar by Bach, Henze, Albeniz and Nicolella. A suggested donation of \$3 is requested at the door.

🎵 Festivals & Workshops

July 5-9, 2006: 6th New York Guitar Seminar at Mannes

The Sixth annual seminar will feature master classes, concerts, lectures, workshops, and classes by Mannes faculty and other internationally renowned artists. Please visit www.mannes.edu/guitar for more information.

🎵 Ongoing Events

Thursday evenings 7:00 - 10:00 p.m.

Eric Anthony performs classical guitar repertoire with emphasis on Spanish composers (Albeniz, Tarrega, Sor, Rodrigo, etc.) at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Avenue, Boston, MA. Free valet parking, no cover charge. (617) 730-8002.

***** Advertising in the Calendar is free of charge *****

Send your listings to Larry Spencer at ls Spencer777@hotmail.com, or mail them to: Larry Spencer, BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd., Marlborough, MA 01752.

Deadline for the March-May issue is February 1.
Listings submitted after the deadline will be posted on the BCGS Web site.



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Society Speaks

Compiled by Bob Healey

**“Have you attended any guitar seminars, workshops or special guitar events?
Let us know what you thought of them.”**

Thanks to all of you who responded to this survey! These surveys give all members the opportunity to express their personal opinions on a variety of subjects, and they provide a wealth of information for the readership. Please note that the opinions expressed are not necessarily those of the editor.

Last summer I had the great pleasure of attending the First Annual Acadia Guitar Festival in Wolfville, Nova Scotia. Participants were treated to a week of concerts, lessons and classes with some of the world's great guitarists including Ben Verdery, Dale Cavanaugh, Elliot Fisk, the Duo Kircher-Montes and the Eden-Stelle duo. The festival lasted 6 days and each evening there was a concert. Each participant had 4 lessons over the course of the week with the artists who performed for us. Lessons were 45 minutes long and open to the public so you really had an excellent opportunity to get detailed feed-back from these wonderful guitarists about your playing and an opportunity to watch them working with other students. Participants ranged in age from 15 to 60ish with the majority being college age students. The festival was held at Acadia University which reminded me of a small New England College. The town of Wolfville is right on the Bay of Fundy so it is a good idea to plan on spending some time either before or after the festival sight seeing as the area had spectacular geological points of interest. There is already a website for this year's festival at: www.acadia-guitar-festival.com and the lineup of performers and teachers looks great. It is definitely an inspirational and thoroughly enjoyable week.

Karen Jacques

In response to Alec Bass's request as to whether I have attended guitar events recently the answer is “yes”. I went down to Hartford to hear John Williams and saw Eliot Fisk at both Jordan Hall and at a small hall in Westford Mass. What can I say. Williams was precise as always. The first part of the show was a little too modern for me, but the subsequent traditional music was superbly performed. Interestingly, John complained of the cold on stage, and was continually wringing his hands between selections to try to warm them up. Yet, he still played a tremolo piece to perfection. As for Eliot Fisk, he is a master at

speed. He played two completely different concerts, with no overlap of pieces, about a week apart. That amazed my teacher, Peter Clemente, and, of course, me as well. I am a lower level intermediate guitar player, and really not qualified to judge, but I had the feeling that there is such a thing as playing too fast on the guitar. As opposed to the piano or harp where each note has its own string, individual notes on the guitar are extinguished (except for open strings) when the left hand pressure on a fret is removed. When a player like Fisk plays at his incredible speed it seems to me that the duration of notes can become so short that the audience cannot hear the full value of each sound, and you lose the flowing beauty of the music. Just my view ... for what it is worth.

Peter Oettinger

The next survey topic is as follows:

“What does the BCGS mean to you?”

Please keep your responses brief—50 words or less! Responses may be condensed if they exceed brevity. Indicate whether you wish to include your name with your response or prefer to comment anonymously. If you have suggestions for future surveys—send them along!

Send your response to bob@bobhealey.net by February 1 and receive a FREE set of D'Addario strings (while supplies last), courtesy of D'Addario.

The BCGS would like to acknowledge its appreciation to the D'Addario company, who graciously donated a set of its strings to each contributing author of this issue's Society Speaks column.

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The Fourth String

By Robert A. Margo

The Koln Concert on Guitar

Throughout the 1970s and 1980s the distinguished pianist Keith Jarrett frequently gave "solo concerts," entirely improvised affairs in which the performer drew on his vast knowledge of jazz and other music to literally create a new sound world on the spot. I was privileged to attend one of these concerts, in Boston, on Bach's birthday. In honor of J.S., Jarrett performed the first half of the concert on clavichord and harpsichord, improvising complete baroque-like suites on both instruments.

Over the years a great many of Jarrett's solo concerts have been recorded and released by his long-standing record company, ECM. Without question, the most famous of these is the Koln Concert, from a German performance on piano in the early 1970s. Allegedly ECM's best-selling album of all time, the Koln Concert has fascinated jazz and non-jazz listeners alike with its cascading melodies, infectious gospel-based rhythms, and harmonic density.

Being entirely improvised, there was no sheet music to go along with the Koln Concert recording. However, in the 1980s some enterprising Japanese decided to transcribe the music off of the recording, a Herculean task if there ever was one. Jarrett evidently got wind of their efforts, and offered his assistance. The result was a piano score, approximate in some spots, published by Schott.

In the mid-1990s Manuel Barrueco released a CD that represented a new direction for the Cuban-born classical guitarist. Up to this point Barrueco had specialized in the standard repertoire for guitar: Albeniz, Villa-Lobos, Bach lute suites, Scarlatti, and the like. This time the composers were rather different: Paul Simon, Lou Harrison, and "Part IIC" of the Koln Concert by Keith Jarrett. I vividly recall the first time I heard Barrueco's recording of this particular excerpt (the encore, as it happens, from the original). I was utterly amazed. Other than a slower tempo (understandable) the piece was all there – and moreover, sounded like Jarrett, only on guitar. About the only thing missing was the pianist's (very audible) humming.

Pestered by countless guitarists, Barrueco has finally published his arrangement, based on the piano score, of Part IIC. Even by Barrueco's lofty standards, it is a fabulous, landmark transcription – in Barrueco's own words, "a finger-buster." This characterization aside, about 95 percent is more or less straightforward, the key being to pay close attention to the rhythmic accents (everywhere) and the melody. The other 5 percent, a truly finger-busting scale in the middle, is daunting – but great practice, worth its weight in gold.

For a while Barrueco had the Jarrett transcription business to himself. Recently, however, GHA Records, the enterprising and inventive guitar label from Belgium, has released a new CD of selections from the Koln Concert by the Argentine guitarist Eduardo Isaac. Isaac has always had a good feel for jazz and popular music, and this shows to fine effect on his recording of various segments of the Koln Concert which, interestingly, does not include Part IIC. He is accompanied in various places by Badi Assad on (wordless) vocal and percussion, and these additions do much to anchor the music to its jazz roots.

Thus far, only solo guitarists have attempted (in public) to play the Koln Concert but the availability of the piano score invites ensemble renditions. Authentic duo versions are probably Assad territory but a good deal of the piece, I think, could be made accessible to a wider range of ability levels if arranged for guitar trio or quartet.

The Barrueco arrangement of Part IIC and the piano score of the entire Koln Concert are available directly from Schott (www.schott-music.com).



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* * *

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David Madisen	Phil and Catherine Saines



Press Release (continued)

A note from the author-

I've been invited by Elys Rodriguez, to UMass Lowell, for a joint Salon with the Music and Literature Departments in the Spring of 2006. Since the music of Bach's Chaconne is central to the understanding of my book, I have been inviting Guitar Society members to join me at these events, to perform an all Bach recital, and if a member can perform the Chaconne, it would be a bonus. Music, makes the event more interesting and fun for the audience. It's also an opportunity for Guitar Society members to perform and help promote the instrument we love.

I'd like to invite BCGS members, and their families to join me, and perform. The date has not been set yet, but I anticipate it will be in April. If you are interested in participating contact me at jmast@gte.net, I'd be delighted.

Joseph C. Mastroianni



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See Calendar section for details

